

WEEKLY.]

# The Musical World.

ESTABLISHED 1836.

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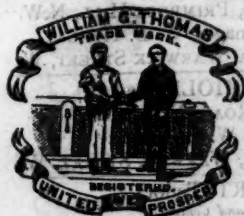
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SHOREDITCH TOWN HALL, Old Street, E.C.—A GRAND EVENING CONCERT, in aid of the Funds of the Sabbath Meals Society, will take place on Tuesday, January 8, 1889, at 8 o'clock. Artists: Miss Marie Vagnolini, Miss Rose Jacobs, Miss Meredith Elliott, Mr. Iver McKay, Mr. Robert Long, and Mr. Donnell Balfe. Violin, Miss Maude Woolf. Recitation, Miss Carrie Lawrence (Mrs. Hyam). Accompanist, Mr. Arthur Fagge. Conductor, Mr. Henry Klein. Tickets, 5s., 3s., and 1s., of Mr. Samuel M. Lion, 23, Compton Terrace, Highbury, or 36, Bethnal Green Road, E., and Messrs. Mounington and Weston, Pianoforte Manufacturers, 3, Holborn Viaduct, E.C.

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Musical World Portraits.

JANUARY 5 - Miss ANNIE DWELLEY.  
JANUARY 12 - Mr. NORFOLK MEGONE.

NOTE.—The Portrait of Mr. Donnell Balfe in our issue of Dec. 22 was from a photograph by Mr. Arthur Weston, of 84, Newgate Street, London, E.C., and not from one by the firm then named.

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her gesticulation and agility, never degenerate into vulgarity, and are not  
disfigured by mannerism."

**PATTI ROSA as BOB, TO-NIGHT.**—Standard says: "Patti  
Rosa is very pretty and youthful, and displays genuine dramatic ability. . . .  
Her neat step dancing and peculiarly knowing wink sent the audience into  
ecstasies of delight."

**PATTI ROSA as BOB, TO-NIGHT.**—Morning Post says:  
"The audience received Patti Rosa with favour, encored her songs and banjo  
accompaniments, and thoroughly enjoyed her dancing, in which she excels."

**JODRELL THEATRE, TO-NIGHT.**—No fees of any description.  
Doors open at 7.30. Box-office open daily, ten to five.—Gilbert Tate,  
Manager for Patti Rosa.

# The Musical World.

LONDON, SATURDAY, DECEMBER 29, 1888.

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## Facts and Comments.

In the Reminiscences of Mr. Frith, the Royal Academician whose poetic dæmon has variously prompted him to the representation of a Railway Station and a Derby day, by which specimens of eclectic art he has endeared himself greatly to the British public, is to be found in the following cogent passage on popular taste, which we quote with the more readiness that we cannot pretend for our own poor part, to regard the gentleman in question as one who has worked worthily for the elevation of that taste:—

"I fear it cannot be denied that the British public is, *en masse*, densely ignorant of what constitutes the beauties and the faults of pictures and other works of art. Amongst the "many headed" there are admirers, and even lovers, of art, as the number of collections of pictures all over the country sufficiently proves; but can one of these gatherings be found in which hideous blots, in the shape of the worst of bad pictures do not go far to convince the artist-spectator that if the collector really felt the beauty of some of his treasures he would be unable to endure and would at once banish from his walls specimens of artistic incompetence, in which vulgarity and commonplace struggle for mastery? . . . It is within my experience to have become acquainted with what are called self-made men, who, either from a fancy for pictures, or with a view to the investment of their money, have become picture-buyers. The care these people take to acquaint themselves with the solidity of ordinary investments is very great. They know they know nothing about such and such a railway, or of a mine which promises 100 per cent, and nothing can exceed the caution with which they test evidence of the character of such securities before they will trust to them. But works of art! Oh, that is quite another matter. "Anybody can judge of pictures!" These wiseacres don't want Mr. A's or Mr. B's opinion, though each of these men may have spent the whole of his life in close intimacy with the finest examples of modern art. The root of this is blatant conceit, for which the modern collector often pays very dearly. These gentlemen are past praying for; conceit and ignorance blind them to beauties and defects."

With this statement of facts we agree entirely; but the reasons assigned by Mr. Frith for the lamentably low standard of public opinion on matters artistic seem scarcely satisfactory. "The root of the matter is not "blatant conceit" alone; it consists primarily in the notions that one taste is as good as another, that there is no absolute standard of artistic rightness; and in the total ignorance of the fact that "good taste" like every other good thing, must be acquired or developed by slow and painful experience. These people mistake mere sensibility to emotional pleasures, as received through the medium of any so-called "work of art" for taste. Certain things give

them pleasure; and they assume that these things must therefore be good. They do not know that all art-pleasure consists in complete *rapprochement* between the work and the spectator; and that consequently their enjoyment of a work simply means that they are on a level with it. It is therefore obvious that, as a general principle, the works approved by persons of the highest mental calibre and culture must be the best works. When once this is grasped, it follows that in the case of any work accepted as good by persons of a higher culture than ourselves, but in which we can see nothing beautiful or desirable, it must be our duty to raise ourselves to its level. To do this is no doubt a matter of time and trouble; but those who refuse to do it must be content to acknowledge their inferiority.

That the majority does thus refuse, is patent to all thoughtful men; and it may indeed be doubted if the world itself will ever get beyond the point reached by the proudly humble person who proclaims, with a fine assumption of candour, that "he does not pretend to be a judge; he only knows what he likes." This person, it may be noted, invariably emphasises his declaration, and proves the worth of the popular verdict, not only by supporting (to illustrate from that section of art with which we are concerned most immediately) ballad-concerts of the most trivial type, but by condemning as prigs or pedants those who follow after the higher pleasures of mind and sense, as they are to be found in, say, the works of Beethoven or Wagner.

The amateurs of Rouen have recently been waxing unusually enthusiastic over the first performance in that city of M. Massenet's "Hérodiade." Is it due to the prudence or the prudery of English managers that the work is not produced in London?

We are glad to learn that Herr Hermann Levi, the conductor of the orchestra in the Munich Theatre, has entirely recovered from the serious illness which prevented him from conducting the performances of "Parsifal" at Bayreuth last summer.

It is interesting to note the existence at Constantinople of a German musical society, rejoicing in the appropriately national name of "Teutonia," which, under the conductorship of Paul Lange, gives performances of classical music during the season; when the "season" begins, in the capital of the unspeakable Turk, however, we know not. In the absence of fuller details, imagination is free to conjecture the effect of a Beethoven Symphony upon an audience of dervishes, hoursis, and Turkish dogs.

Whatever permanent results may accrue from the discussion on "Music at Home," which has recently been carried on in the columns of the "Daily Telegraph," it has at least provoked one suggestion which should take permanent shape. Mr. Ernest Birch proposes the foundation of a special fund for the relief of musicians in illness or pecuniary distress, towards which a contribution should be asked from the proceeds of all charitable concerts in which assistance is given gratuitously by professional artists. In this matter the dramatic profession is far ahead of the musical; though we do not believe that this is due in any degree to a lack of generosity or sympathy amongst musicians. Mr. Birch's kindly suggestion should, therefore, meet with ready acceptance.

As far as the general merits of the question at issue are concerned, we do not care to offer an opinion at present. Of course, the notion of soothing the sick by dulcet warblings



is very pretty and poetic, and it is comforting to dream of a Royal College founded for the express purpose of educating whole tribes of modern Davids, to exorcise the evil spirits from the breasts of modern Sauls; but to the irreverent critical spirit of the age, there is a trace of the comic about the idea. For instance, were the plan once started, one foresees that each musician would devote herself (for it seems to be generally admitted that ladies are to profit most by the idea) to the study of some particular form of illness, and the music most adapted for it; so that young ladies would advertise themselves as specialists in the art of playing to neuralgic patients, or gouty patients, or those suffering from the measles or the mumps. Medicine and music would thus be more closely allied than has hitherto been thought possible, and it is likely that the system would have remarkable effects. The "exhibition" of, say, a Liszt rhapsody, played by a muscular young woman upon an ancient cottage pianoforte, would probably be attended with wholly remarkable results; and the happiest patients under the new *régime*, would be the totally deaf.

Mr. Henry J. Wood has completed a Dramatic Oratorio in four scenes entitled "St. Dorothea" which will be performed for the first time in London by the Grosvenor Choral Society on February 15, 1889.

Mr. Charles Wood, "Morley Scholar" at the Royal College of Music is evidently a "coming man." Compositions from his pen heard from time to time at the College Concerts had raised considerable hopes, and last week Mr. Wood gave further justification for these by carrying off the rarely awarded 1st prize of £10 and a gold medal offered by the Madrigal Society for the best madrigal. There were many competitors. As the prize is withheld if a composition of sufficient merit be not forthcoming, Mr. Wood's success is additionally worthy of note.

The musical news from Paris comes heavy with announcements of a success and a failure—or, if not an absolute failure at best a *succès d'estime*. A new opera with the ungainly title of "The Flying Squadron of the Queen," the libretto by Messrs. Adolphe d'Ennery and Jules Brésil, and the music by Henry Litolf, was produced at the Opéra Comique the other day. The plot of the new opera is much too complicated, and, if the truth must be spoken, much too silly, to deserve telling in these columns. As for the music, only one number was redemanded, and that was an *Entr'acte*! The production of this opera has, however, served one useful purpose; it has reminded us that Litolf is still in the land of the living. He is so rarely heard of nowadays, that when his opera, "The Templars," was brought out in Brussels some time ago, it was discussed as a posthumous work, and the papers were full of biographies of the author. Litolf, it appears, does not mind being thought dead nearly so much as being thought a German. His great object is to be considered French; but, as a matter of fact, he is nothing in particular. He was born in London in 1818; his mother was Irish, and his father Alsatian, one of the first Napoleon's heroes, captured in Spain, and long a prisoner in the dungeons of perfidious Albion. Young Litolf wandered aimlessly over the face of the earth. He was heard of in Holland, in Germany, in Russia, in Poland, in Austria. At Weimar he met Berlioz, and Berlioz made him as much a Frenchman as he has since succeeded in becoming. He married Mdlle. de Larochevoucault, but she died soon afterwards, and he remains faithful to her memory, though in a vague sort of way, as the following perfectly true story proves.

During the rehearsals of his opera, "Eloise and Abelard," at the Folies Dramatiques, he went up to the manager and said: "I say, Milher, you're going to put it on on Monday,

aren't you? Curious coincidence; just the anniversary of my poor wife's death." The first performance was put off for a few days. Litolf meets the manager again. "I say, Milher, you're going to put it on on Saturday, aren't you? Curious coincidence; just the anniversary of my poor wife's death." Again, for one reason or another, the first performance is put off; again Litolf meets the manager, and once more he says: "I say, Milher, you're going to put it on on Thursday, aren't you? Curious coincidence;" etc. *da capo*. And the point is that the remark was made each time in perfect seriousness and good faith. As a composer, Litolf is distinguished by great science, but is devoid of *afflatus*, and melody seems to be an unknown quantity to him. "The Flying Squadron of the Queen" will probably very soon take its flight and be seen no more.

The success which we have to chronicle is that of a young and pretty Roumanian vocalist, Mdlle. Darclée, who has just made her first appearance as Marguerite in "Faust," at the Opera. She was to have come out as Juliet, but her first rehearsal with the orchestra inspired her with a wholesome fright, and she begged off. As Marguerite her success went *crescendo* from the first scene to the last, and at the close of the opera she had sent her audience frantic with delight.

Dr. Spark has completed the second part of his Oratorio "Immanuel," which will shortly be issued by Mr. John Heywood. Though a continuation of the previous work of the same name, it is a complete Oratorio in itself. The first portion treated of the childhood of Christ, the one about to be published treats of His ministry down to the entry into Jerusalem. The words have been compiled by the Rev. Dr. Conder, in accordance with the composer's suggestions. The Oratorio will occupy about eighty minutes in performance.

With a view of facilitating the comprehension of the Neumæ, the Benedictine Monks of Solesmes propose to issue in quarterly parts, under the title of "Musical Paleography," a series of reproductions of early MSS., by means of phototypes. The subscription is to be £1 per annum, and each number will contain at least 16pp. royal 4to. The specimen (XII Century) forwarded to us leaves little to be desired on the score of clearness. It is to be hoped this excellent scheme will meet with due support, and by awakening wider interest in early systems of notation, enable experts to arrive at something approaching a consensus of opinion with regard to the interpretation of these treasures of Mediæval song.

The London Wagner Society's prospectus for 1889, will be issued in a few days. The members now number 338, as compared with 260 at the commencement of last year. It remains now to be seen what effect the new guinea subscription will have upon the faithful. The arrangements for the coming season will include:—(1) A vocal recital of "Tristan and Isolde" (the entire work) at the Portman Rooms; the first act on January 28, the second on January 31, and the third on February 4. The vocal parts will be sustained by, amongst others, Miss Pauline Cramer and Messrs. William Nicholl, Grove and Cunliffe. (2) Social Meetings at Trinity College, when papers will be read by Mr. Ferdinand Praeger on "Classic and Romantic;" Mr. W. A. Ellis on the Wagner-Liszt correspondence; Mr. Louis N. Parker, "Confessions of a Wagnerian," and by Mr. E. F. Jacques. (3) A conversation to be held in June, for which a full orchestra is promised. The recital of "Tristan" is we believe due to the incentive of Mr. Carl Armbruster, who will play the orchestral part of the work on a pianoforte. Those who would prefer a band can easily have their wish gratified by supplying the necessary funds. Applicants for this privilege may write to either of the Hon. Secretaries, Mr. Cyriax or Mr. Charles Dowdeswell.

The ignorance of musical matters which prevails in otherwise well-informed circles in this country would frequently afford occasion for hilarity, were it not that it possesses a more serious aspect, which reminds those interested in the advancement of the Art that their efforts to reach even the cultured classes have not as yet been attended with satisfactory results. There seems to be a widespread and deeply-ingrained notion among even intellectual English people, who have not approached music with a view to understanding its æsthetic character, that it stands outside the other fine arts, in that, to it, the principles which govern them are, if not wholly inapplicable, at least only so in a very limited degree. Take, for example, an organ of public opinion generally held to be fairly well instructed in the subjects which it proposes to handle. The "Times" of December 26, in a leader, descants authoritatively upon the supreme importance which should be attached to *ensemble* in the presentation of stage-plays. "The essence of satisfactory acting," it remarks, "consists in unison among all who have to sustain the characters in a drama. No single actor can make the play produce its proper and natural impression. He may be admired; to the spectators the contrast between him and the rest of the company is the more jarring and disturbing for its exaggerated superiority." So far so good. But let us glance a few lines further on to see what is written about the operatic stage; and what do we find? "The art of a *prima donna* may mitigate and disguise better than on the dramatic stage the want of harmony and sympathy in the subordinate performers." Here, as before pointed out, a different and unquestionably lower standard of excellence is set up—with what justification we are left to discover. Perhaps, if questioned, the writer would hasten to offer the customary apology: "I am passionately *fond* of music; but" (assuming a confidential air) "I know nothing about it—at least *scientifically*, you know."

The "Gazzetta Musicale" of Milan, having taken counsel with its subscribers by means of a species of *plebiscite*, is for the future to be reduced to one-half its size, and to consist of sixteen instead of eight pages, as hitherto. The new form will thus not only be more convenient for reading, but also for binding. There will be no change in price.

To bear the name of a great man is to inherit responsibilities of a weight commensurate with the greatness of the name, and to be exposed to criticism of no ordinary severity. We are led to this philosophical observation by the announcement that there is, at the present moment, a Viennese composer who bears the name of Wagner, and who is engaged in writing an opera, entitled "Casanova à Paris." The libretto of the work is understood to be drawn from the "Memoirs of Casanova." We shall be curious to know with what measure of loyalty the new Wagner will support the traditions of his great name. Add lustre to it, he cannot; it will be enough if he do not disgrace it.

M. Jules Barbier has been "dropping into verse," being driven to this extremity by his admiration for Madame Patti's Juliet. At a recent dinner in Paris, at which the two luminaries were present, the poet thus addressed the fair witness to the efficacy of Pears' soap:—

Femme, artiste, oiseau, fleur, rayon, verbe de flamme.  
Beauté faite de grâce et de candeur, je bois  
A ta voix de cristal, claire comme ton âme,  
A ton âme de feu, chaude comme ta voix.

For whatever else the Paris Exposition of 1889 may be remarkable, the most interesting feature, to musicians, will probably be the performances of the Hungarian artists from

the Grand Theatre at Budapest. The performances will comprise national songs, orchestral music and dances, in the genuine Magyar costumes, and amongst the performers is a violin-playing "prodigy," eight years of age. As this is the first opportunity of the kind offered to Parisians, it is not difficult to believe that the musicians will receive a warm greeting.

Universal sympathy will be accorded to M. Camille Saint-Saens, the death of whose mother, at the age of 79, is announced.

The two following paragraphs appeared in yesterday's "Daily Telegraph":—

"Theoretical musicians, some of them, are indulging in a warm discussion over the late Mr. Day's system of harmony, which, as most amateurs know, had an uncompromising advocate in the late Professor Macfarren. Is it worth while; especially at a time when practical musicians are more and more disposed to lighten the ship by throwing theory overboard? A mathematical pedant once, examining a work by Mendelssohn, came upon a chord which shocked his sense of propriety. He took it to the composer: "Pray, Mr. Mendelssohn, what is the root of this chord?" "Upon my word, I don't know," replied the smiling master, "it suited me, and I used it." The answer sent Mendelssohn down many degrees in the esteem of his interlocutor, but we are getting used to all manner of liberties and licences now-a-days. A curious thing is that, as in a memorable case at Rheims, nobody seems one penny the worse."

"Mr. W. W. Linton, writing to the "Musical World," points out that, setting aside two casual representations, not a single performance of opera in English has taken place in London during the present year. "And yet," he adds, "we are supposed to be such a musical people; and so much attached to our national opera!" Who is it that thus supposes? We are becoming musical, as once we were, but there is much ground yet to make up, and as for "national opera," we do not possess it, for the simple reason that we care very little about it. The condition of English opera in London is precisely that which an observer might expect. When a public wants a thing it is soon provided, and if there be no provision there is no want."

#### BEETHOVEN'S MARCHES.

Who would have thought that Beethoven wrote as many as twenty-nine marches? And yet that is the number. They have been collected and arranged by the indefatigable Ernst Pauer, and are to be shortly published in a volume by Messrs. Augener. We will go through the list, and perhaps there may be something to say on a few of them.

1.—This is No. 1 of the music to a festivity of some kind, called a Tournament ballet (*Ritter Ballet*), and was written in 1790, while Beethoven was yet in Bonn, for his good friend, Count Waldstein, who fourteen years later gave his name to the famous Sonata, Op. 53, in C major. The music of the Ritter ballet has been only recently published in the supplemental volume to Breitkopf's complete edition of Beethoven. It must not be confounded with some music which he wrote for a Tournament in the Riding School at Vienna during the Congress, on November 23, 1815. This was due to the Archduke Rodolph, the kindest of all his great friends. "I can't but laugh," says he in a letter, "that your R.H. should



have thought of me on this occasion. I shall ever be grateful for it, and the horse-music shall reach you in the quickest possible gallop" (Thayer, iii. 318). Let us hope it met with a quick and good honorarium.—The music has not yet been found.

2.—In A. The 13th of the 13 Variations on the Arietta, "Es war einmal ein alter Mann"—"One time there was an aged man"—an air in "Die rothe Käppel," or "Rothkappchen," a Singspiel of Dittersdorf's, brought out in Vienna in 1788. Beethoven arrived there in 1792, and in 1794 he wrote the variations.

3.—In D. *Marcia. Allegro.* The opening movement of the Serenade string trio, Op. 8. Published on Oct. 7, 1797.

4.—In C. Chorus, *alla marcia* of the Roman soldiers in the "Mount of Olives," as they march to the capture of Christ. The oratorio was finished in 1800, and first performed April 5, 1803, in one of the Vienna theatres.

5.—In D. *Allegro con brio.* A lovely march, only too short, forming No. 8 of the Ballet music written for "Prometheus" (Op. 43). The ballet was produced in Vienna March 28, 1801.

6.—In A flat minor. The "*Marcia funebre sulla morte d'un eroe*," which forms the third number in the Sonata, Op. 26. This was scored by the composer himself for the music of a play entitled "Leonora Prohaska"; the entire music-pieces will be found in the supplemental volume already spoken of. The Sonata was published March 2, 1802.

7.—In C minor. *Marcia, Allegretto*, being No. 6 of the Six Variations on an original theme, Op. 34. Each of these variations is known to be in the key of a third below that which precedes it. The piece was finished and engraved by the end of 1802.

8, 9, 10.—In C, *Allegro ma non troppo*; E flat, *Vivace*, and D, *Vivace*. Three marches written for piano *à quatre mains*, and published in March, 1804, as Op. 45.

11.—In C minor. *Marcia funebre, Adagio assai*; being the second movement of the Sinfonia Eroica. When Beethoven was told of Napoleon's death he said, "I have already written the music suitable to that event," doubtless meaning this movement, which forms part of the Symphony originally entitled "Bonaparte."

12.—In B flat. *Marsch, Vivace*, for orchestra, from "Fidelio." This, which now stands No. 6 in the 1814 (the present) revision of the opera, was originally (1805) No. 7, and began Act II. In 1806 the beginning of Act II. was removed to the beginning of Florestan's air, where it now remains.

13.—In F. *Marcia, assai vivace*, for piano and Orchestra, from the Choral Fantasia, Op. 71. First played December 22, 1808.

14, 15.—In F. "Two Marches for Military Music," written "for the Carnival held on the glorious name-day of H.I. Majesty Maria Ludovika, in the Imperial Royal Palace garden at Laxenburg." One was written in 1809, the other in 1810. First published in the supplemental volume already named. The Carnival took place August 25, 1810.

16.—In C. March or Zapfenstreich (Tattoo) for military music, written in 1809, and first published as above.

17.—In C, for orchestra, *Vivace*. No. 5 of the music to Egmont, Op. 84. Too short, as we said of the movement from Prometheus. It was composed in 1810.

18.—In B flat. *Marcia alla turca, Vivace*, No. 4 in the music to Kotzebue's play of the "Ruins of Athens," Op. 113.

19.—In E flat. March and Chorus, *assai moderato*; No. 6 in the music to the same play. This music was composed for the opening of a new theatre in Pesth, on February 9, 1812.

20.—In G. War March, *feurig und stolz*, for orchestra; No. 3 in the music to "King Stephen."

21.—In B flat. Sacred March, *moderato*, for orchestra, with melodrama and chorus; No. 8 in the last-named work, composed, like the "Ruins of Athens," for the opening of the Pesth Theatre on February 9, 1812.

22.—In E flat. *Marcia*, "Rule Britannia," for orchestra, from the introduction to the Battle Symphony, Op. 91.

23.—In C. *Marcia*, "Marlborough," (Marlbrouk), for orchestra, succeeding "Rule Britannia" in the same composition.

24.—In C. Triumphal March, *Lebhaft und stolz*, for orchestra, from "The Tragedy of Tarpeja" (by Hüffner); first performed in the play, March 26, 1813. This march has no Trio.

25.—In F. *Lebhaft, marschmässig* (i.e. *Vivace alla marcia*), for piano solo; being the second movement of the solo Sonata in A, Op. 101.

26.—In D. March for military band, written for the Grand Parade, June 4, 1816. It exists in manuscript in score, but never seems to have been published in any other shape but for the piano for two or four hands.

27.—In B flat. *Allegro assai vivace; alla marcia*. This is the second vocal number of the Finale to the Choral Symphony. To suit the "heroes" and "victories" of Schiller's poem all kinds of military instruments are introduced into the score—big drum, piccolo-flute, triangle, cymbals; and the double-bassoon has a very sonorous part. The Choral Symphony was completed in 1823, and first performed at a concert in Vienna, May 7, 1824.

28.—In A major. *Alla marcia, assai vivace*. This is Movement No. 5 from the String Quartet in A minor, Op. 132; and follows the famous Canzona di ringraziamento offerta alla divinità da un guarito: in modo lidico.

29.—In B flat. March for two Clarinets, 2 Horns and two Bassoons. Without Trio. First published in score, in the supplemental volume already referred to.

[G.]

#### FOUR FAMOUS AMERICAN SONGS.

It is to be regretted that America can boast of no national air worthy of the grandeur of our nation, or comparable in fervency with those of France and Germany. It is impossible to wholly admire either the words or music of the "Star Spangled Banner," or "Hail, Columbia," and yet none of the later attempts have even approached them in simplicity, strength, and earnestness. The great American hymn, however, still remains to be written, and enduring fame awaits the poet or musician who shall prove its fortunate composer.

The time-honoured tune of "Yankee Doodle," which was our only national air in Continental days, has been traced as far back as Oliver Cromwell's time, when, in words similar to our own, it was sung in derision of the great Protector. The air was handed down to the Puritans, and finally became a favourite New England jig. In the natural order of things it was next fitted with appropriate words by some revolutionary rhymester, and served such an excellent purpose in satirising the British troops after some ignominious defeats, that it was adopted throughout the colonies as a patriotic song of the "Sons of Liberty." At the present day no American Fourth of July or other festive occasion is considered complete without its rendition, and its perennial music bids fair to last as long as the republic itself.

The revolutionary period afforded little else of value in poetical or musical composition, and it was not until the war of 1812 that America's greatest national air was born. "The Star-spangled Banner" was a pure inspiration. The circumstances under which Francis Key composed his famous verses are well known, but it is now said that at the time they were written Key was not held as a prisoner on board the British fleet, under Admiral Colburn, as has been generally supposed, but that he had visited it under a flag of truce to obtain the release of a friend, and was unable to return until

the day following the attack on Fort McHenry. He thus became a spectator of the midnight siege, and it was at this time that the words of "The Star-spangled Banner" took form almost involuntarily in his mind.

They were soon after hastily committed to paper, and on young Key's return were read to a party of his comrades, who received them with unbounded enthusiasm.

The circumstances attending their first reading and of their being set to music are narrated by Mr. Hendon, who was one of the party, as follows:—

"It was a rude copy and written in a scrawl that Horace Greeley might have mistaken for his own. He read it aloud once, twice, three times, until the entire division seemed electrified by its pathetic eloquence. An idea seized Ferd Durang. Hunting up a volume of old flute music, which was in my tent, he impatiently whistled snatches of tune after tune as they caught his quick eye. One, called 'Anacreon in Heaven,' struck his fancy and riveted his attention. Note after note fell from his puckered lips, until with a leap and a shout, he exclaimed, 'Boys, I've hit it!' and fitting the tune to the words, there rang out for the first time the song of the 'Star-spangled Banner.' How the men shouted and clapped, for never was there a wedding of poetry to music made under such inspiring influences. It was caught up in the camps, sung around our bivouac fires, and whistled in the streets; and when peace was declared and we scattered to our homes, carried to thousands of firesides as the most precious relic of the war of 1812."

The origin of "Hail Columbia" was less romantic, and, in fact, exceedingly commonplace, considering its merit and subsequent fame. Like the former song, it was the only noted work of its composer, but has sufficed to hand his name down to future generations, and achieved a celebrity of which, in its hasty composition, he could have little dreamed.

This song was written in 1798 by Judge Joseph Hopkinson, to oblige an actor named Fox, who sang it with great success at a Philadelphia theatre. The music to which the words were wedded was written some ten years previous, having been played at the time of Washington's last inauguration, under the title of "The President's March."

As regards the composition of the favourite confederate air, "Dixie," many conflicting accounts have been given, but it seems quite certain that it was not, as has been supposed, of southern origin.

The song is now said to have been written in New York in 1859, by Dan Emmet, at that time a popular member of Bryant's minstrels, as a "grand walk-around" for their entertainment.

The familiar expression upon which the song was founded was not a southern phrase, but first appeared among the circus people of the north. Emmet had travelled with many of these companies when "the south" was considered by showmen all routes lying below Mason and Dixon's line. As the cold weather approached, the performers would think of the genial warmth of the section they were headed for, and the exclamation would be, "Well, I wish I was in Dixie!" The remembrance of this gave Emmet the catch line, and the remainder of the song is claimed to be original.

[C. F. Adams in "Detroit Free Press."]

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## THE FUTURE OF BAYREUTH.

The "Kölnische Zeitung" recently printed two articles in which, after discussing with great ability and impartiality the merits and defects of the late performances at Bayreuth, the writer goes on to say:—

It is all very well for Wagnerites to dismiss as insignificant trivialities the strictures we have felt ourselves compelled to make in the former section of this essay. As such they, perhaps, may be regarded so long as the general efficiency of the Bayreuth representation is not destroyed; but a clear and unbiassed understanding will discern in the deficiencies pointed out symptoms of degeneration which, if allowed to continue unchecked, are destined to increase to an unlimited extent. The crevice through which a single drop of water finds its way into a hitherto wind and watertight building will serve for other drops to percolate, and if, happily, up to the present so large an amount of artistic intelligence and artistic capability have successfully co-operated to exclude inartistic influences, so, on the other hand, it is undeniable that such influence is actively at work, and in a quarter, too, which all friends of Wagner will personally find it difficult to counteract. And yet it is this very influence that imperils the permanent maintenance of the Bayreuth enterprise.

*Mulier tacet in ecclesia.* It behoves Madame Wagner, who at present plays a predominant part in the circle of the Bayreuth artists, in the interest of the cause which to us, no less than to her, is a sacred one, to content herself with a consultative position, and to entrust the artistic organisation of the Festival plays exclusively to those recognised authorities who cherish with equal loyalty, though with greater technical knowledge of artistic details, the genuine tradition of Wagner's exalted ideal.

But, if by the bringing together of such authorities an undoubtedly essential and important step shall have been taken in furtherance of the Bayreuth Festivals, that alone will not suffice. There are two directions in which the present state of things requires amendment, viz., as regards the constitution of the *personnel* of the artists and as regards the business administration of the Festivals. To deal with the latter first, no one will refuse to bear witness to the enormous and ever increasing burden that is placed upon the shoulders of Herr Commerzienrath Gross in Bayreuth; and one can hardly complain if, in view of the overwhelming and protracted labour, not unaccompanied, probably, with all kinds of annoyance and vexation which each performance must entail, he should, from his own standpoint, oppose an annual repetition of the performances. But is it right that an artistic undertaking should be made dependant upon the leisure of a man of business? The Bayreuth Festivals ought, in the interests of art, to take place annually in order that the general public may be ever and anon stimulated to put its foot down upon the heedlessness and mismanagement which still prevails in the greater number of our Court and municipal theatres and for which indeed the directors of such theatres are not always to be held responsible. The example of Bayreuth, in spite of everything, serves, at any rate, to open the eyes of the public to the claims which, even under ordinary theatrical management, it is entitled to make—claims which are, if at all, only to a very limited degree recognised. To purify and elevate the artistic sense of the public is indeed one of the principal tasks which Bayreuth is called upon to fulfil, and it is devoutly to be wished that the Festivals shall as frequently and as regularly as possible exert their power over the public at large. To this end should be established a paid bureau to which should be allotted the whole of the business administration and which should be entirely confined to that object.

Infinitely more difficult is the solution of the other question; viz., how to provide artists for the yearly festivals. Everyone knows that, up to the present, the performances have been maintained solely through the unexampled self-abnegation of the co-operating artists. After fatiguing labours at their respective theatres the Bayreuth artists disdain the enjoyment of a vacation in order to give themselves up to fresh exertions in pursuit of the Bayreuth art-ideal.

Gudehus and Van Dyck represented eight times in the course of four weeks "Walther Stolzing," and "Parsifal" respectively. Such labours exhibit exceptional enthusiasm for, and loyalty to, Art; and it is not improbable that these qualities will continue to be manifested by all concerned, if the performances are annually given. Apart, however, from such artistic reasons, which are extrinsic, there are intrinsic grounds which render it necessary that that conception of

the representation should be attained with which Wagner so long busied himself, and the realisation of which, inexorable death denied to him; that is to say, the foundation of a school in and for Bayreuth. Wagner assuredly regarded the festivals themselves as training schools for the formation of style, and was little disposed to increase the number of existing High Schools and Conservatoires by the addition of a new one. But he also anticipated that illustrious professionals would be attracted to Bayreuth in order to equip with adequate technical training in every branch that young band of artists which, according to his expectation, would collect themselves around him. Wagner's view had, and still has, its full justification, having regard to the fact that the great State Conservatoires have in general assumed a hostile, or at least, an apathetic attitude towards the Wagner art-ideal, and that therefore the art material moulded in these schools has not answered to the demands which must be made upon the capabilities of those who take part in the Bayreuth festivals.

Especially is this the case as regards pronunciation and singing. Bayreuth requires training different from that which in general is supplied by Conservatoires, still persistently clinging, as they mostly do, to the ideal of the so-called Italian method. It is true that the great Italian vocalists of earlier times had their own method of singing—a product of the Italian language and opera; and so long as this method of singing keeps in view the production of a noble cultured melodious tone, pure intonation, brilliant technique, and a tasteful delivery, so long will its claims be incontestably admitted. But the German method of singing differs in all its essentials from that of the Italian to as great an extent as the German language differs from that of our southern allies, or Italian music from that of Beethoven and Wagner. In the one case, mere beauty of tone, in the other depth of feeling and truth of expression are the salient features. If art-students whose bent is the stage were in possession of that which the Italian School of singing can teach, they would supply, at any rate, material which might when worked up become available for the German and in particular the Wagner style; but then, how pitifully few students have perseverance enough to acquire a thorough grounding in music and the technicalities of vocalisation. Our chefs d'orchestre could a tale unfold of the lack of training among singers male and female, and of those budding artists who, having learnt next to nothing of singing, but being endowed by nature with stately forms and powerful lungs, dub themselves, by predilection, "Wagner Singers," in the belief that Wagner's music calls for vigorous voice-power but no training in singing. With these untrained Lohengrins and Siegmunds, these unmusical Brünnhildes, the German Opera Stage is glutted, and for this evil the sole remedy lies in a school such as Wagner himself contemplated. In Bayreuth, whilst being taught German singing together with an artistic manipulation of the German tongue, the students of the master-works of the classic and the romantic schools might be initiated into the mysteries of the pure method; and, from thence, might be sent forth young chefs d'orchestre, singers male and female, as apostles of true art-culture to every town in which was set apart a locale for the pursuit of musical art. Bayreuth itself would derive no small advantage from such a school. It could train not only its own soloists—and how requisite this is this year's performances have sufficiently demonstrated—but also its choristers; and its representations would be independent of the goodwill of artists who are engaged upon other stages, and of "Intendanten" and Theatre directors who are in a position to refuse to artists of their troupes the necessary permission for taking part in the Bayreuth Festival. That the representations would gain in artistic merit if a single method of singing and interpretation were adopted can hardly be contested; and there would then, at least, be one locale in Germany where the German might hear his mother-tongue spoken in all its purity. The mixture of lingual peculiarities with which one meets on every German stage was also noticeable in Bayreuth, and yet no one was there to insist upon the supreme importance that should be attached to correct pronunciation in Wagnerian declamation. Strange it is what a different criterion is set up for judging the capacity of the artists in the orchestra and that of the performers on the stage. Of the gentlemen of the orchestra it is required that in addition to adequate intelligence and musical training they shall possess in a high degree technical dexterity, and that they should have studied the work sufficiently long to have realised as nearly as possible the intentions

Of the composer. How different is it with regard to the stage, where imperfectly trained singers are tolerated without question, on account, perhaps, of their fine stage presence or the beauty of their voices. As little, however, does an excellent Stradivarius serve its possessor who has never learnt to play the violin, as a beautiful voice alone contributes to raise a singer to the rank of a genuine artist. In Bayreuth, though, it seemed, as already observed, that people were of a different mind, as regards at least particular personages, unfortunately to the disadvantage of the representations; and it is for this reason incumbent that attention should be distinctly drawn to the shortcoming and its removal demanded.

It may be objected that the costliness of establishing a school at Bayreuth renders such a proposal unfeasible. But the cost might be essentially lessened if the example were followed which the State has furnished in the case of certain institutions whereby artists resorting to the School might be bound by way of recoupment to take part for a certain specified time in the Festivals. Besides, for the foundation of this institution a portion of the reserve fund might be employed, which at present amounts in all to about £10,000, and would bear, in an artistic sense, heavy interest if it were dealt with in the manner indicated instead of lying as securities in the banker's safe. It is further possible that the right to make such proposals may be called in question, since, as a matter of fact, the Bayreuth Festivals are solely the business of the Wagner Family. To such a contention no argument could legitimately be advanced, unless, indeed, it be that by adopting that attitude the national significance of Bayreuth falls to the ground, and that thenceforth one would be justified in regarding the Festivals as simply and solely business speculations, differing only from those of other summer theatres in importance, price of seats, period over which the performances are spread, superiority of representations, and the small number of works produced. Let us hope that the day may never come when the business shall be preferred to the artistic interests of the Festivals. Bayreuth ought, in the interests of our art, never to give up its leading position as a model to be zealously followed until Richard Wagner's ideal of a complete regeneration of German opera has been accomplished. The leading circles in Bayreuth however will be compelled to decide upon a modification of the existing management if they wish to maintain Bayreuth as a sanctuary for the German people and for German Art. It would be sad indeed for this noble artistic growth, if after a spring so full of promise there should no longer be in store a blissful summer, but, in its stead, a premature autumn—the winter would then indeed be not far off.

## MUSIC A DEVELOPMENT OF SPEECH

BY G. W. L. MARSHALL-HALL.

(Concluded from page 959.)

Shakespeare's grandest speeches set to music by another Shakespeare, would gain a trifold power (supposing, of course, that the audience were trained in music as they are in the use of words). For even after a life-long acquaintance with language, many, indeed, the majority, are only to a very slight degree affected by its roundabout way of appealing to the emotions. A fine actor, by passionately ejaculating "Oh!" will arouse more emotion in most people than the reading of Shakespeare's finest words. Goethe says "The worth of art appears most eminent in music, since it requires no material, no subject-matter, whose effect must be deducted; it is wholly form and power, and it raises and ennobles whatever it expresses," and, as usual, he pierces to the heart of the matter. No brain-work is required in listening understandingly to music; without thinking or imagining, the hearer is made to *feel*; attracted and held by the sensual pleasure attendant on its performance, his emotions are, as it were, in spite of himself, elevated and purified.

It is most natural that, just as language divested of its emotional power, appeals merely to the reason; so, divested of its thought, it should appeal altogether to the emotions. Language through words stirs the intellect, through music arouses the emotions. The emotions are, the noblest part of man.

My contention is then (1):—That musical sound as an expressor of the emotions occurred primarily in speech. Melody becomes first

perceptible in the inflections of the human voice under the influence of emotion; musical rhythm in the construction of words and sentences. (2.) That these inflections and rhythms have been separated from actual words (even as written words are separated from musical sounds), and gradually developed into their present capability of reproducing emotion—into distinct figures, rhythms, harmonies, forming a definite emotional language of their own, separate from, and yet traceable back to speech, in which the *germs* of every musical figure may be detected by a practised observer.

Many people there are to whom music as tone-poetry is merely a sensual delight, with little or no moral influence or meaning. Yet these same persons, impelled by their various emotions, hourly extemporise and utter, in the guise of speech, melodies, rhythms, and all that is deepest in tone-poetry. Were these to form a habit of noticing in themselves and others the inflections of voice, the rhythms and pauses, peculiar to each emotion, and of comparing these with the inflections or melodies of musical phrases, these latter would soon become comprehensible, and invested with a living interest. Not but that we must remember that what in music is heard as *distinct* melody and rhythm, can only be found in speech as a *tendency* towards these. To assign to every musical phrase its emotional parallel in words would be impossible, for whereas words are finite in their capability of expression, music is infinite. As before said music adds to words the emotional meaning which these lacked. We endeavour to give a definite form to emotion by the use of words, then by adding voice-inflections to convey even more nearly to the hearer what is agitating within us. Each inflection has for all a definite meaning, differing only in intensity. So in music, the great tone-poets, to indicate a certain *genus* of emotion, employ a certain *genus* of melody. It is impossible, save in a few exceptional cases, to compare music with speech otherwise than generically.

If I were asked how a certain musical passage were derived from speech, I should sing the passage; fix the intervals of melody and *general idea* of rhythm firmly in my mind; then, using the speaking voice, inflect it in the *same sort of manner*, but without the same exactitude of interval. Having thus mastered the *genus* of emotion implied by this *genus* of voice-inflections, I should endeavour to find words which would fitly interpret this emotion—a process requiring considerable mastery of word-language. So well acquainted are we with the meaning of voice-inflections in speech, that it will be very easy in this manner to obtain a very definite insight into the composer's mind and aim—always supposing he had such!

Speech is but a subtle association of rhythms and tones, each such association depicting a certain emotion. Music is but a perfecting of these means of expression, and makes the inflection more distinct, the rhythm more marked, and both therefore more comprehensible. From the worm is produced a man—a mind; from a sigh, a "Tristan and Isolde" prelude.

## LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA.\*

### LETTER IX. (concluded.)

But the imitation of which music is capable is not stinted to such positive resemblances as those now cited; general ideas of hugeness and immensity, of lightness and elegance, of operations that are performed with difficulty or with facility, of order, of confusion, of exertion, of repose, of energy, of debility, of similarity, of discrepancy, of union, of incompatibility, and many more, may be clearly conveyed by different qualities, modifications, arrangements, rhythm, and combinations of musical sounds. With respect to the more distant and obscure analogies, such as that to cold, light, darkness, pain, and the like, as, to those who are less sensible of the effects of music, they may seem to originate rather in the enthusiasm of the hearer than in any reality in the art, I shall not insist on them.

I hope, upon the whole, your Lordship will agree with me that it is evident that there are sufficient grounds to go upon to justify the attempt of imitative music as distinct from passionate; and that the introduction of airs of this last kind must, in consequence of the

\* By the late Mr. John Brown, painter, Edinburgh, 1789.



variety they give, tend to beautify the whole, and render it more complete. I must confess, however, that I have often seen them used too frequently in the same piece; and that the effect of them can never be completely fine when they are not dictated by, and accompanied throughout with some sentiment or passion of the speaker.

The image of the oak itself on the high cliffs, the raging of the winds, and the dignity of the sentiment in the speaker, all conspire to produce the same effect of grandeur. But I have seen airs in which the subject of the passionate part was different from that of the imitative, so contrived, as to keep each most distinctly separate from the other, whilst, at the same time, the union of both made one beautiful whole. Handel, in his Oratorio of *Acis and Galatea*, has produced a master-stroke of this kind. *Galatea*, addressing herself to the birds that are supposed to be singing around her, says: there is no comparison made; the imitative part is only suggested by the sense, and the composer has taken the hint in adapting the music to it, and has indeed done it with the utmost propriety as well as ingenuity. It is plain, in this air, that, if the imitation of any thing is to be at all attempted, it must be that of the warbling choir; and it is as plain, that the passionate expression of the speaker has not even the most distant relation to the singing of birds; to have set the voice singing, in imitation of the birds, or, whilst the voice sang the passionate part, to have made the birds sing either in unison, or in direct harmony, with the voice, would have been each equally absurd. It would seem, indeed, at first sight, almost impossible to reconcile two things so different; yet this great genius, by confining each part to its proper province, has so artfully managed the composition, that, whilst the vocal part most feelingly speaks the passion, a little flagellet from the orchestra carries on, throughout, the delightful warbling of the choir, and though perfectly different in sound, melody, and rhythm, from the notes sung by the voice, instead of distracting the attention from it, or confounding the expression, serves to add new beauty and grace to the effect; just as your Lordship may conceive a naked figure so veiled with some light and transparent vestment floating to the wind, as at once completely to reveal the figure, and, by its undulating folds, add new charms both to the motion and the form. Nothing can put in a stronger light the discrimination which I before made to your Lordship, of the passionate and imitative powers of music, than the above mentioned air, or more clearly evince the propriety of assigning the first to the voice alone, and on confining the instruments to the other only. This principle, indeed, long before it was perhaps ever thought of, either by philosophers or composers, must have been generally felt; and even the powers of the great Handel could not compensate its violation in composition; for, in the very same opera, a little after, when *Galatea* is made to convert *Acis* into a stream, and, after the symphony has made a fine imitation of the winding of the stream through the vale, he makes *Galatea* repeat it with her voice; and, though the music of the air be, in other respects, beautiful in the extreme, yet I do not believe it was ever performed without appearing tedious, even to those who never dreamed of this principle; and, to those who were acquainted with it, at once tedious and absurd.

In the first example I gave your Lordship of these airs of imitation, the comparison is itself the subject, and the nature of the sentiment coinciding perfectly with it, only serves to increase, perhaps, the general pathos, without forming, in any degree, a separate subject. The second contains plainly a double subject, contrived with wonderful art to go on together, to set off each other, and to form one beautiful whole. There is still a third kind of these airs, that holds a middle place between those two, in which, there being no express comparison, the imitative part, as in the last, is only suggested by the words, but being, as in the first, of the same quality, as it were, with the sentiment, does not make the immediate subject of the music, but is kept subordinate to the expression of the passion or sentiment.

As the comparisons which make the subject of these airs, or, as the objects of which they only suggest the imitation, may be sublime, elegant, gay, boisterous, &c., so they may severally have a relation to some one or other of the classes before mentioned, the *portamento*, the *cantabile*, the *mezzo carattere*, and the different divisions of the *aria parlante*,—and, of consequence, may be referred to them; the division which I have made of music into passionate and imitative being rather of a philosophical kind, whilst that by which the Italians have formed the different classes of their airs originates,

as I have said, in circumstances of practice only. So just is their division, that to give a distinct idea of any of these airs, we must say it is an air of imitation of the *portamento* style, or of the *cantabile*, &c.

THE END.

## Concerts.

### SATURDAY POPULAR CONCERTS

Last Saturday's programme included four numbers only:—Schubert's Quartet in A minor, Op. 29, played by Madame Neruda, MM. Ries, Straus, and Piatti; Mendelssohn's best-known Prelude and Fugue in E minor; Brahms' "Gipsy Songs," and Beethoven's 'Cello Sonata in A major, Op. 69. In the last three numbers, Miss Fanny Davies took a highly important, even when not a very conspicuous, part. Her accompaniment of the "Gipsy Songs" was delightful in its combined delicacy and brightness; and the quartet of singers (the same as on former occasions) left nothing to be desired. Indeed they sang as if they were in love with their theme; and the audience, being evidently in love with it too (for these songs have caught the popular fancy with unusual rapidity) the enthusiasm and pleasure in the performance was irresistible. No. 7 is a gem of part-writing—perhaps the most tenderly harmonised theme that Brahms has ever penned.

Miss Fanny Davies's reading of the Fugue was clear and straightforward. An encore piece was steadily refused, and wisely, considering the pianistic work still to be done.

In the 'Cello Sonata, Miss Davies again sustained her part with admirable ability and tact. It would be well if all young pianists would learn from her to obtain their effects by simple, healthy means, the absence of self consciousness, and the avoidance of exaggeration of every kind.

A word of praise is especially due to the performance of the finale in Schubert's Quartet; the quiet grace with which the movement was given, avoided the—to say the least—bucolic effect that is often obtained. The minuet is one of the most characteristic of all Schubert's movements; perhaps this, with the minuet in the pianoforte sonata in C minor (No. 8), stands at the head of all Schubert's writings for genuine, purely subjective Schubertism—if the expression may be allowed.

### ROYAL ACADEMY OF MUSIC.

The last Students' Concert (Orchestral) of the year, was given at St. James' Hall on the 22nd inst. The programme was long, and not altogether either well-chosen or well-arranged. It opened with Purcell's Jubilate, an interesting work, which shows in parts, especially in the concluding doxology, what a dangerous rival Handel might have had, if our great composer had not been so prematurely cut off. But justice is hardly done to the work, when it is sung by a choir in which the female voices outnumber the male, in the proportion of about 4 to 1. And we should wish to believe that some of the soloists were not the best that the Royal Academy could provide. It would try the patience of our readers almost as severely as the length of the programme tried that of the listeners, were we to enumerate all the eleven numbers which followed Purcell's work, but we must protest against the placing of two movements from Raff's Piano Concerto in C minor at the very end of the concert, when a great portion of the audience had left. These pieces were very well played by Miss Rose Meyer, whom we shall hope to hear again under more favourable circumstances. The only composition by a student produced on this occasion was a March for Orchestra by Miss Ethel Boyce, clever and spirited, but somewhat fidgety, both in orchestration and treatment. We may also make favourable mention of the performance of Miss Ethel Barnard in Mendelssohn's "Infelice," of Mr. Clement Hann in Bruch's "Kol Nidrei," and of Mr. Wilby in Mackenzie's Violin Concerto. The Royal Academy is unquestionably doing good work, but we hope that on the next occasion it will be found possible to exhibit the results in a more condensed form.

### THE ROYAL AMATEUR ORCHESTRAL SOCIETY.

The first smoking concert of the season, which took place at Princes' Hall on the 20th, was graced by the presence of the Prince of Wales and a host of literary, artistic, and social celebrities, and was in consequence a very brilliant affair. The smoking concert has of late excited misgivings among music lovers, on account of the difficulty which some minds seem to find in distinguishing through the haze of tobacco smoke the line which divides the concert-room from the music-hall. Happily, the society over which Mr. Mount presides remains faithful to higher ideals. The programme on this occasion was admirably chosen; it was neither heavy nor frivolous, and variety was a conspicuous item in the bill of fare, while its interpretation was quite worthy of the reputation of the society. There is probably no amateur orchestra in Europe which could have given so good an account of itself in the works presented. These included *inter alia* the Overture to "Masaniello;" Weber's "Invitation" as scored by Berlioz; a Slavonic Rhapsody by Dvorak; two charming pieces by Bizet and Gillet for strings only; and the Hungarian March from Berlioz's "Faust." Herr Emil Bach gave a masterly rendering of Liszt's Hungarian Fantasia; and Mr. Dalgety Henderson and Mr. Max Heinrich were greatly applauded for their artistic interpretation of songs by Shield, Jensen, Schumann, Schubert and Balfe.

### MISCELLANEOUS CONCERTS.

**ANERLEY MUSICAL SOCIETY.**—This society gave the first concert of their seventh season on Wednesday 19 inst., at the Vestry Hall, the principal item of the programme being Gaul's Cantata "Joan of Arc." The soloists in this were Miss Annie Swinfen, Mr. Lawrence Fryer, and Mr. R. C. Medcroft, who all acquitted themselves well throughout. The work was evidently a favourite with the choir, who entered with spirit into their task and, under the watchful care of their conductor, gave the various choruses with capital effect. The small orchestra of the Society, led by Mr. Allan Campbell, gave valuable aid, as did also Miss Annie Gruzslie, the hon. accompanist, who was at the piano. The second part of the programme included various songs, part-songs, and instrumental solos, the most striking feature being a brilliant performance by Miss Gruzslie of Mendelssohn's "Capriccio No. 1, Op. 33," for which she was twice recalled. The concert was under the able direction of Mr. Chas. H. Cellier, who has been associated with the Society as conductor from its commencement.

**HAMPSTEAD.**—The third of the Hampstead Popular Concerts of chamber music took place at the Vestry Hall, Haverstock Hill, last Friday. Messrs Ludwig, Collins, A. Gibson, and Whitehouse were the quartet, Mr. Dannreuther, the pianist, Miss Gomes, the vocalist, and Mr. Wilfred Bendall, the accompanist. The concert opened with Schumann's Quartet in F, Op. 41, No. 2, and closed with Brahms's Pianoforte Trio in C minor, Op. 101. The fire, originality and fine imagination of the latter were beautifully felt and rendered by Messrs Dannreuther, Ludwig and Whitehouse. In Schumann's quartet the performers were occasionally, we thought, a little hurried and uncertain in time, perhaps from imperfect rehearsal; in such movements as the scherzo of this work which the strong accent on the 6th quaver of the bar and other circumstances combine to make a prolonged instance of "cross accent," the most absolute strictness of time is necessary and will not seem pedantic. The "quasi variazioni" movement was played with the greatest delicacy of tone and phrasing. Messrs Ludwig and Gibson gave Spohr's duet for two violins in D, Op. 67, 2, with a finished skill and freshness of feeling which were very heartily acknowledged by the audience. Encores are by no means of constant occurrence at the Hampstead concerts, but on this occasion the players were induced to repeat the Larghetto. If Mr. Dannreuther's performance of Bach's Chromatic Fantasia and Fugue was less warmly received, the explanation is that the work was less generally understood. It was a powerful and masterly rendering. Miss Gomes has a voice which it is now superfluous to praise; its ease, strength and penetrating beauty of tone were admired here as they have been elsewhere. In Franz's song "Widmung," everything that is most attractive about her singing appeared; but she has something to learn in general musical culture, as her accompanist probably thought during the singing of "Er ist gekommen."

### PROVINCIAL.

LEEDS, December 24.

The last important musical event of the year in Leeds has been the annual performance of Handel's "Messiah" by the Leeds Philharmonic Society, which took place on the 19th, when a remarkably fine rendering of this familiar work—perhaps more familiar in the West Riding of Yorkshire than in any other part of the world—was given under the direction of the society's conductor, Mr. Alfred Broughton, who, by the way, has just been elected to the responsible post of chorus-master to the Leeds Festival. Madame Albani, Miss Hilda Wilson, Messrs. Edward Lloyd and Norman Salm and were the principals. All four did their work well, but we cannot refrain from particularising Miss Wilson's admirable efforts, which were characterised by that reticence which marks the true artist. The chorus never did better than on this occasion, and the freshness, brightness, and precision of their singing deserved the highest praise.

The musical profession in Leeds has sustained a severe loss in the death, at the early age of 28, of Mr. Whewall Bowling, the principal of the Yorkshire College of Music. Mr. Bowling, who came of a musical family, well known in Yorkshire, was an able organist and pianist, and a most conscientious teacher, but it is as a composer that he appeared to the greatest advantage, his works, though neither numerous nor on a large scale, being marked by a finish and refinement which raised them far above the average level. Mr. Bowling was on a visit to the Engadine for the benefit of his health when he met with the accident which caused his death. He was skating on a lake near the hotel at which he was staying, when one of the party fell through the ice, and it was in attempting a rescue that Mr. Bowling was drowned. He was a modest and unassuming man, best appreciated by those who knew him intimately, and the news of his untimely end has caused great trouble to his many friends, and called forth feelings of warm sympathy for his mother and sisters, with whom he lived.

MANCHESTER, December 24.

Sir Charles Hallé, who is naturally very much *en evidence* here during the musical season, gave another recital in connection with the Gentlemen's Concerts on Monday, December 17. He hardly played as well as he usually does; frequently during the afternoon his touch was markedly hard and unsympathetic, and once or twice his customary precision was at fault. This was chiefly noticeable during the first part of the programme, which included a Sonata in G major, by Clementi, a learned and polished work, though heartless enough, Handel's G minor suite, and Hummel's Rondo Scherzando in E flat, Op. 11. In the second half, however, he almost completely atoned for any discontent he might have aroused by a really fine performance of the "Sonata Appassionata"—nothing makes Sir Charles so enthusiastic as a work of Beethoven. A copious selection from Schumann's "Carnival" concluded what was, in spite of a few drawbacks, a very interesting recital. To judge from the multitudinous performances of the "Messiah" which are being given in Manchester and the neighbourhood, there is no immediate danger of the national passion for oratorio becoming extinct. When we say that for the next few days Handel's oratorio will prove a very formidable competitor with the pantomimes that are just now starting on their wearisome two months' course, no further testimony to the superlative attractiveness of the work is needed. The two presentations given by Sir Charles Hallé (December 20 and 21) have been so far presumably the best, and are likely to remain so. It goes without saying that on each occasion the hall was filled to overflowing by an enthusiastic audience. Concerning the performances it is unnecessary to say much. Both the band and the chorus acquitted themselves admirably, as they always do, when the "Messiah" is in question. The artists were, with one exception, those to whom we are so well accustomed, Mr. Santley, as usual, the favourite *par excellence*, though Miss Anna Williams and Mr. Lloyd were the recipients of an ovation which their fine singing entirely justified. Madame Belle Cole, the new American contralto, made her first appearance in Manchester at these two concerts. We hope to have an opportunity before long of speaking at length concerning the merits of this lady, who is undoubtedly an important addition to the ranks of our contralti; in the meantime we may say that she created a very favourable impression, which towards the close of the performance culminated in enthusiasm.



## Correspondence.

## A PALACE OF THE WINDS.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR—As I see you occasionally allow your columns to be used for the purpose of ventilating grievances, will you allow me to say a few words on a grievance which has ventilated me to such an extent that I am now writing with a mustard leaf on my throat and my head tied up in a flannel p—let us say bandage. I allude to the present condition of St. James's Hall, which is a veritable palace of the winds. I had the misfortune to spend Friday evening there, and although the night was by no means inclement, there was a current of cold air streaming down the centre of the hall which was positively cruel in its effect on the audience near me. (I was seated in the seventh row of stalls, nearly in the middle of the room.) Everybody was complaining, while the general fidgetiness all round rendered any attempt at attention to the performance completely futile. We all did our best to protect ourselves from the draughts, but with no satisfactory result. The men put on their overcoats, while the ladies packed themselves up in shawls and wraps till they looked more fit for an Arctic expedition than a fashionable concert at St. James's Hall, but to no avail. A few days ago I was seated at the right hand side of the hall, where there was also a considerable draught, but it was not so bad as my experience of Friday, although the weather was colder. Surely, Sir, something could be done, literally to "temper the wind" to the shorn lamb, the said lamb being particularly susceptible to the wind when in evening dress.

December 24, 1888.

I am, Sir, faithfully yours,

CORYZA.

## THE DAY THEORY OF HARMONY.

TO THE EDITOR OF "THE MUSICAL WORLD."

DEAR SIR—I accept Miss Prescott's offer of the last word on this subject and will endeavour not to ungenerously abuse the opportunity. With regard to the physical or mathematical basis of musical intervals, I merely maintain that it cannot be ignored. The very plea for "equal temperament" involves admission of the basis, while compromise gives us a cycle of keys in lieu of an absolutely endless series, thus establishing a limit adapted to finite understanding. In Dr. Day's system deductions are, as I conceive, carried too far and ignore the true principles of tonality.—Faithfully yours,

CHARLES E. STEPHENS.

37, Howley Place, Maida Hill, W.

December 22, 1888.

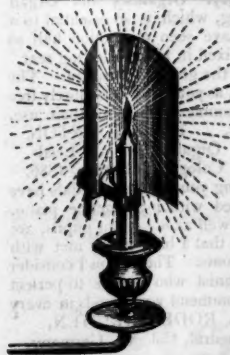
## SCENES AND INCIDENTS ON BOARD A CUNARDER FROM LIVERPOOL TO NEW YORK.

Of all the great Atlantic steamship lines the Cunard still stands without a rival in popularity. Its steamers are not only the fastest, but excel all in comfort and general attendance. Life on board one of these floating palaces is not, as some may suppose, one of dull routine, but full of incidents; acquaintances are

quickly made, friendships are established, of which many interesting tales are told in after years.

A late United States Consul at one of the English ports relates the following:—

"On my last voyage from England, on one of the Cunard steamers, I noticed one morning, after a few days out of port, a young man hobbling about on the upper deck, supported by crutches, and seeming to move with extreme difficulty and no little pain. He was well dressed and of exceedingly handsome countenance, but his limbs were emaciated and his face sallow, which bore traces of long suffering. As he seemed to have no attendant or companion, he at once attracted my sympathies, and I went up to him as he leaned against the taffrail looking out on the foaming track which the steamer was making. 'Excuse me, my young friend,' I said, touching him gently on the shoulder, 'you appear to be hardly able or strong enough to trust yourself unattended on an ocean voyage, but if you require any assistance, I shall be glad to help you.' 'You are very kind,' he replied, in a weak voice, 'but I require no present aid beyond my crutches, which enable me to pass from my stateroom up here to get the benefit of the sunshine and the sea breeze.' 'You have been a great sufferer, no doubt,' I said. 'And I judge that you have been afflicted with rheumatism, whose prevalence and intensity seem to be on an alarming increase both in England and America.' 'You are right,' he answered; 'I have been its victim for two years, and after failing to find relief from medical skill, have lately tried the springs of Carlsbad and Vichy; but they have done me no good, and I am now on my return home to Missouri to die, I suppose. I shall be content if life is spared me to reach my mother's presence. She is a widow, and I am her only child.' There was a pathos in this speech that affected me profoundly, and awakened in me a deeper sympathy than I had felt before. I had no words to answer him, and stood silently beside him, watching the snowy wake of the ship. While thus standing, my thoughts reverted to a child—a ten-year old boy—of a neighbour of mine, residing near my consulate residence, who had been cured of a stubborn case of rheumatism by the use of St. Jacobs Oil, and I remembered the steward of the ship had told me the day before that he had cured himself of a very severe attack of gout in New York, just before his last voyage, by the use of the remedy. I at once left my young friend and went below to find the steward. I not only found him off duty, but discovered that he had a bottle of the Oil in his locker, which he had carried across the ocean in case of another attack. He readily parted with it on my representation, and, hurrying up again, I soon persuaded the young man to allow me to take him to his berth and apply the remedy. After doing so, I covered him up snugly in bed, and requested him not to get up until I should see him again. That evening I returned to his state room, and found him sleeping peacefully and breathing gently. I roused him, and enquired how he felt. 'Like a new man,' he answered, with a grateful smile. 'I feel no pain, and am able to stretch my limbs without difficulty. I think I'll get up.' 'No, don't get up to-night,' I said, 'but let me rub you again with the Oil, and in the morning you will be much better able to go above.' I then applied the Oil, again rubbing his knees, ankles, and arms thoroughly, until he said he felt as if he had a mustard poultice all over his body. I then left him. The next morning when I went up on deck, I found my patient waiting for me with a smiling face, and without his crutches. I don't think I felt so happy in my life. To make a long story short, I attended him closely during the rest of our voyage—some four days—applying the Oil every night, and guarding him against too much exposure to the fresh and damp spring breezes; and on landing at New York he was able, without assistance, to mount the hotel omnibus and go to the Astor House. I called on him two days later, and found him actually engaged in packing his trunk, preparatory to starting for his home that evening. With a grateful smile he welcomed me, and pointing to a box carefully done up in thick brown paper, he said:—'That is a dozen bottles of St. Jacobs Oil, which I have just purchased from Hudnut, the chemist across the way, and I am taking them home to show my good mother what has saved her son's life and restored him to her in health. If you should ever visit Sedalia, in Missouri, I will show you a bottle of St. Jacobs Oil enshrined in a silver and gold casket, which we shall keep as an ornament, as well as a memento of our meeting on the Cunard steamer.' We parted, after an hour's pleasant chat, with mutual good-will and esteem, and a few weeks afterwards I received a letter from him telling me he was perfect in health, and containing many graceful expressions of his affectionate regards."



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